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BOOK REVIEWS

Archæological Researches in Costa Rica. By C. V. HARTMAN. Publication of the Royal Ethnological Museum in Stockholm. Stockholm: 1901. 4°, 196 pp., maps, 87 plates.

This elaborate and carefully prepared volume is based partly on the collections from Costa Rica now in the Royal Ethnological Museum of Stockholm made by Åke Sjörgren, Esq., at whose expense Mr Hartman's explorations were conducted and the results published.

Mr Hartman divides his exploration into two periods, to each of which he devotes a section of the book: *A*, Researches on the East Coast, and *B*, Researches on the Highland plains in the Province of Cartago. These researches occupied the space of a year during 1896 and 1897, the sites being situated on or near the line of the railroad.

The most notable site examined in the coast region was that at Mercedes, where the group of earthworks marking an ancient center of religious activity was subjected to an investigation that yielded a number of important results. Two of the great stone images found lying on the slopes of the principal mound were proved to have stood upon the platform on top of the mound where in all probability they were objects of worship. These figures, which are of severe and dignified expression, are among the few examples of nude sculpture in Central America. The treatment of the nude is very creditably performed. The sculpture is characterized by strength rather than by refinement, and though lacking in grace these statues exhibit a great deal of expression and succeed admirably in conveying the impression of power. The site at Mercedes must have been an important center for the cultivation and exercise of the sculptor's art, since the contents of the workshop excavated by Dr Hartman bear witness at once to the variety of subjects treated and the activity with which the work was prosecuted. While the eastern coast is remarkable for the quantity and excellence of its sculpture, the art of pottery making was not so well developed as on the highlands.

The graves, of which a number were opened at Mercedes and other sites on the eastern coast, were built underground, the walls being constructed of small stones carefully laid together without cutting, and the top and bottom of flat limestone slabs. Scarcely a trace of bone was

found in these graves, but all contained pottery which in its general character resembles the pottery of Nicaragua. The pottery of the highlands shows less of foreign characters, but presents on the contrary quite distinctive types. Especially characteristic is the pottery with painted decorations, which presents an interesting study in conventionalized animal forms as applied to pottery decoration. The ruling motive in this body of ornament is an animal form which passes through a series of transformations until a conventional pattern is produced, which is used both entire and in parts and forms a large proportion of the decoration on this pottery.

The relationship between the arts of the Guëtares and those of other Central American peoples is completely in harmony with what is known of their history and affinities. These arts are distinctly Chapanecan and closely allied with those of the region about Lake Managua on the one hand and those in the vicinity of the Chiriqui lagoon on the other. While many of the elements which are common to these three culture centers are found also in the Uloa valley, evidences of contact between the culture of the Guëtares and that of the more cultivated Mayas are almost totally lacking. The most striking feature of the Guëtare culture is beyond doubt the sculpture in stone, which excels that of all other Central American people except the Mayas, and the bold attempt at rendering the nude is especially worthy of note. The stone cists of the highland district described by Mr Hartman, who opened several hundreds, are quite identical with tombs found in Missouri and Tennessee—constructed of natural slabs of limestone set on edge, with other slabs for top and bottom. The small size of most of these is regarded by Mr Hartman as evidence that they served for secondary burials, a theory which is quite in keeping with what is known of the burial customs of the Guëtares, as is also the opinion that the raised terraces in which the tombs are found served as the foundations of dwellings within which the dead were buried. Within recent times the natives of this region lived two or three families together in houses of poles and thatch, and buried their dead beneath the floors.

G. B. GORDON.

Anfänge der Kunst im Urwald. Indianer-Handzeichnungen auf seinen Reisen in Brasilien gesammelt. Von DR THEODOR KOCH-GRÜNBERG. Berlin: Ernest Wasmuth, 1905. 8°, xv, 70, viii pp., plates, figures, map.

The author presents a collection of native drawings of the Indian tribes of the upper Rio Negro, and the Rio Yapurá. During a stay of